

esprit orchestra



ALEX PAUK

MUSIC DIRECTOR
AND CONDUCTOR

RIVKA GOLANI, VIOLA

GUEST ARTIST

THURSDAY JUNE 18 8:00 PM

CHAN CENTRE FOR THE PERFORMING ARTS AT UBC

ESPRIT ORCHESTRA

THURSDAY, JUNE 18 8 PM

CHAN CENTRE FOR THE PERFORMING ARTS

ALEX PAUK

MUSIC DIRECTOR | CONDUCTOR

RIVKA GOLANI

VIOLA

PROGRAMME

JOSÉ EVANGELISTA

Symphonie minute

1994

- i. *Envol*
- ii. *Mélopée*
- iii. *Combat*
- iv. *Presto chromatique*

JOHN REA

Zefiro torna

1994

ALEXINA LOUIE

The night is shattered and the blue stars shiver in the distance

1997

INTERMISSION

COLIN MCPHEE

Nocturne

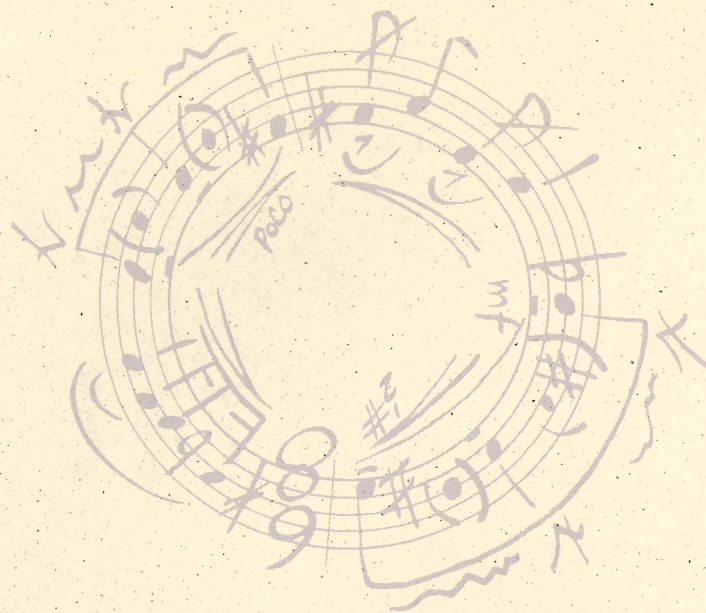
1958

R. MURRAY SCHAFER

Concerto for Viola and Orchestra

1997

Rivka Golani, viola



ABOUT THE PERFORMERS

ESPRIT ORCHESTRA

Founded in 1983 by Music Director Alex Pauk, Esprit Orchestra is the only Canadian orchestra devoted exclusively to new music. Comprised of a core group of 45 musicians, the Orchestra is committed to developing Canadian music and has, to date, commissioned and premiered 50 new works by such Canadian composers as John Rea, Harry Somers and R. Murray Schafer. Esprit has also performed a number of national premieres by such leading international composers as Toru Takemitsu, Luciano Berio, John Adams and Alfred Schnittke.

In addition to its annual subscription series in Toronto, Esprit performs special concerts both locally and internationally by invitation, frequently joined by world-renowned artists. The Orchestra can be heard on the CBC airwaves as well as in several films by Canada's respected Rhombus Media Inc. Its fourth CD for CBC Records' SM5000 Series — *Tabuh-Tabuhan — The Music of Colin McPhee* — was nominated for two 1998 JUNO Awards, including Best Large Ensemble.

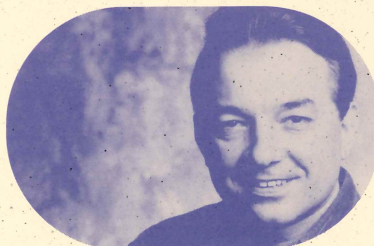
The Ensemble has also been widely recognized for its unique role in developing a repertoire of Canadian concert music: in 1995 Esprit received the Jean A. Chalmers National Music Award for outstanding contribution to musical creativity.

ALEX PAUK, MUSIC DIRECTOR | CONDUCTOR

Conductor and composer Alex Pauk has been a leading exponent of Canadian new music since graduating from the University of Toronto in 1971.

Settling in Vancouver in the early 1970s, Pauk helped establish the new music group, *Days Months and Years to Come*, for which he was Music Director and Conductor until 1979. He was also in 1975 named Vancouver's Musician of the Year. He returned to Toronto in 1980, and shortly thereafter in 1983 founded Esprit Orchestra.

In his role as Esprit's Music Director, Pauk is committed to the development of Canadian music, and has, to date, commissioned more than 50 works by Canadian composers. In addition, he continues to play a strong role in the evolution of *Toward a Living Art*, Esprit's successful education and audience development programme.



Recognized nationally for his new music expertise, Pauk regularly receives invitations to participate in music events, such as Co-Chair for the 1984 ISCM World Music Days and Music Director/Conductor of Winnipeg's 1986 Satori Festival of New Music. Most recently he was Music Director for R. Murray Schafer's *The Princess of the Stars*, which was performed outdoors in the Haliburton Forest and Wildlife Reserve.

As a composer, Pauk has written more than 35 concert works and has received commissions from CBC Radio, Vancouver New Music Society and The Toronto Symphony Orchestra, among others. He has also composed for film, television, radio and music theatre.

RIVKA GOLANI, VIOLA

Recognized as one of the greatest violists of all time, Rivka Golani's contributions to the advancement of viola technique have given her a place in the history of the instrument. She has been a source of inspiration not only to other players but to many composers who, motivated by her mastery of the instrument, have written more than 200 pieces for her, a record matched by no other violist in history.



Described in *Fanfare Magazine* as someone "carving out a place of her own that no other performer on the instrument can reach," Golani's awesome technique, charismatic stage presence and superb musicianship have made her a favourite with music-lovers and critics alike. She frequently performs as a soloist with such prestigious ensembles as the Boston Symphony Orchestra, Royal Philharmonic Orchestra, Royal Concertgebouw, and Israel Philharmonic, among others. She also continues to collaborate with composers to present multi-media performances of works for viola and orchestra, while her reputation as a teacher draws to her master classes students from around the world.

Golani is also a painter of distinction.

ESPRIT ORCHESTRA

1ST VIOLIN

Fujiko Imajishi
(concertmaster)
Anne Armstrong
Sonia Vizante-Busca
Ronald Mah
Adele Pierre
Parmela Attariwala

2ND VIOLIN

James Aylesworth
Maya De Forest
Louise Pauls
Sandra Baron
Nicole Zarry
Marianne Urke-Rapson

VIOLA

Valerie Kuinka
Angela Rudden
Rhyll Peel
Katharine Rapoport

CELLO

Paul Widner
Elaine Thompson
Maurizio Baccante
Roman Borys

BASS

Tom Hazlitt
Robert Speer

FLUTE

Douglas Stewart
Maria Pelletier

OBOE

Clare Scholtz
Karen Rotenberg

CLARINET

Max Christie
Richard Thomson

BASSOON

Jerry Robinson
William Cannaway

HORN

Gary Pattison
Deborah Stroh

TRUMPET

Stuart Laughton
Raymond Tizzard

TROMBONE

Robert Ferguson
David Archer

PERCUSSION

Blair Mackay
Trevor Tureski

PIANO

Andrew Burashko

HARP

Erica Goodman

PROGRAMME NOTES

Symphonie minute

JOSÉ EVANGELISTA | B. 1943

José Evangelista has pursued in his music an exploration of “heterophonic” writing, whereby the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws from his Spanish origins as well as the influence of the Indonesian gamelan, the Western avant-garde and modal music.

Since 1979, Evangelista has taught at the University of Montreal where, in 1987, he formed the Balinese Gamelan Workshop. He has been a founding member of several concert societies and has received numerous commissions from, among others, Itinéraire (Paris), the Kronos Quartet and the Groupe vocal de France. Of *Symphonie minute*, which he dedicates to his children, he writes:

“This short work in four contrasting movements reproduces, in miniature, the form of a symphony. The music is mostly nervous and light, and the tempo rapid. The piece contrasts the majority of symphonies in the repertoire, which are predominated by works of grand proportions in duration, instrumentation, and powerful expression.

The first movement, *Envol*, is built around a very rapid theme suggesting the flight of a bird. The second, *Mélopée*, features a melismatic melody of an improvisational character, that climbs in register and intensity. *Combat* is a very rhythmic piece interspersed with short rests. And finally, *Presto chromatique* is made up of lines that rapidly ascend and descend.”



Zefiro torna

JOHN REA | B. 1944

In addition to being one of Canada's most distinguished composers, John Rea is an active teacher, writer and concert producer. The recipient of many awards and commissions, Rea has written music in numerous genres, including solo, chamber and orchestral works, music theatre, ballet, opera and electronic music. His music has been heard widely throughout Canada, the United States and Europe.



Rea lectures and publishes widely on the subject of twentieth-century music. Since 1973, he has taught composition and music theory at McGill University, where from 1986 to 1991 he was Dean of the Faculty of Music. A founding member of Montreal's New Music Society, *Les Événements du Neuf*, he has been a member of the Board of Directors and the Artistic Committee of the Société de Musique Contemporaine de Québec (SMCQ) since 1982.

Zefiro torna is dedicated by the composer to Mario Bertoncini, inventor, pianist and composer of Aeolian music. The work was commissioned by Esprit Orchestra, with financial support from The Canada Council, and was premiered by Esprit in December, 1994. At the time, John Rea wrote this about the work:

"Sometimes the wind operates in magical, sometimes in terrifying ways, be it the storms at sea and on land...or in the adaptive geometry of a musical composition performed for the first time in an elegant drawing-room. But the most mysterious place for the wind to work its wonders is in the human heart, for storms are located here as well.

The title of my composition, *Zefiro torna*, makes reference to the sonnet of the same name written by Francesco Petrarca (his first on the death of his beloved Laura) and set almost three hundred years later as a five-voice madrigal by Claudio Monteverdi:

Zefiro torna e 'l bel tempo rimena
E i fiori e l'herbe, sua dolce famiglia,
E garir Progne e piagner Filomena,
E Primavera candida e vermiglia.

Ridono i prati e 'l ciel si rasserena,
Giove s'allegra di mirar sua giglia,
L'aria è l'acqua e la terra è d'amor piena,
Ogni anical d'amar si racconsiglia.

Ma per me, lasso, tornano i più gravi
Sospiri che dal cor profondo tragge
Quella ch'al Ciel se ne protò le chiavi;

E cantar augelletti, e fiorir piagge,
E 'n belle donne honeste atti soavi
sono un deserto e fere aspre e selvaggie.

Zephyr returns and brings back beautiful days
and flowers and grass, his sweet companions,
and warbling swallows, lamenting nightingales,
and Spring, milk white and scarlet.

The meadows smile, the sky is blue again,
Jupiter regards his daughter with delight,
earth, air and water are filled with love,
and every animal renews its courtship.

But for me, alas, the heaviest sighs
return, drawn from the depths of my heart
by the one who took its key with her to heaven;

and birdsong, and the flowers of the field,
and the sweet sincerity of lovely women
are as a desert and pitiless wild beasts.

Monteverdi's music becomes for me a kind of cantus firmus which, during the course of its journey through my composition, engages in a dialogue with other musics, with other ancient winds of a more ominous nature, finally to emerge just at that moment when the gentle and agreeable wind Zephyr returns... again."

*The night is shattered and the blue stars
shiver in the distance*

ALEXINA LOUIE | B.1997

Alexina Louie has received numerous commissions and had her work performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. Her music emphasizes craft and imagination stemming from a wide variety of influences, such as her Chinese heritage and her theoretical, historical and performance studies. Her on-going investigation into different styles of music, literature, poetry and visual arts has prompted a uniquely personal style rooted in a blend of East and West.

Alexina Louie is currently composer-in-residence at the Canadian Opera Company, for which she is developing a mainstage, full-length opera with Tony Award-winning playwright David Henry (*M. Butterfly*). The erotic ghost story, based on a 17th century Kabuki play, will be premiered in Fall 2000. She writes:

"The night is shattered and the blue stars shiver in the distance incorporates many of the elements that have evolved in my music over the years: outwardly, the inspiration of the heavens and the stars, and inwardly, the seeking of a personal truth through the expressive power of my music.

Commissioned by the National Arts Centre and the Canadian Broadcasting Corporation, my composition is inspired by a line of poetry by Pablo Neruda, which eventually became the title of my piece. The suggestiveness of the words "shivering" and "shattered" led me to explore instrumental effects that are intended to conjure up sensuous, haunting feelings in the listener.

The most prominent aspect of this work is the exploration of fields of orchestral colour and texture. From the outset, sleighbells underpin a series of expanding chord clusters which, like other chord clusters in the work, grow out of a single pitch into an orchestral colour field."



Nocturne

COLIN MCPHEE | 1900–1964



Born in Montreal in 1900, Colin McPhee moved to Toronto with his family in 1913, where he studied piano and composition with Ernest Farmer. He continued his studies at Baltimore's Peabody Conservatory and in Paris before settling in New York in 1926, where he quickly became involved with the many new societies established for contemporary composers in the United States.

In the late 1920s, McPhee heard recordings of percussion orchestras from Java and Bali. Fascinated with the subtle interplay of rhythm and sonorities, he set out in 1931 to explore the music further in Bali, accompanied by his wife, anthropologist Jane Belo. While there, McPhee devoted himself entirely to Balinese culture, tradition and music, working closely with local musicians and learning to play the various instruments of the gamelan.

After his permanent return to the United States in 1939, McPhee continued composing, lecturing and writing, often with fellowships from the prestigious Guggenheim and Bollingen Foundations. But McPhee received little recognition for his work while still alive: he died believing his Balinese-influenced music of the early 1930s had been a failure. It was only after his death that the full impact of McPhee's music and creative influence on other composers has been recognized.

Nocturne, a small and delicate work, is an example of the composer's more mature writing. Its subtle use of Balinese musical material and composed motifs, melodies and rhythms transforms the chime-like gamelan keyed instruments and gongs into a Western orchestral setting. The exotic rhythms and melodies call to mind the fascinating nature of Asia, though the clear and effective orchestration is lodged in the continuing traditions of Western music.

Nocturne was commissioned in the United States by the Contemporary Music Society and was first performed in New York in 1958 under the direction of Leopold Stokowski in an "East meets West" concert of music.

Concerto for Viola and Orchestra

R. MURRAY SCHAFER | B. 1933

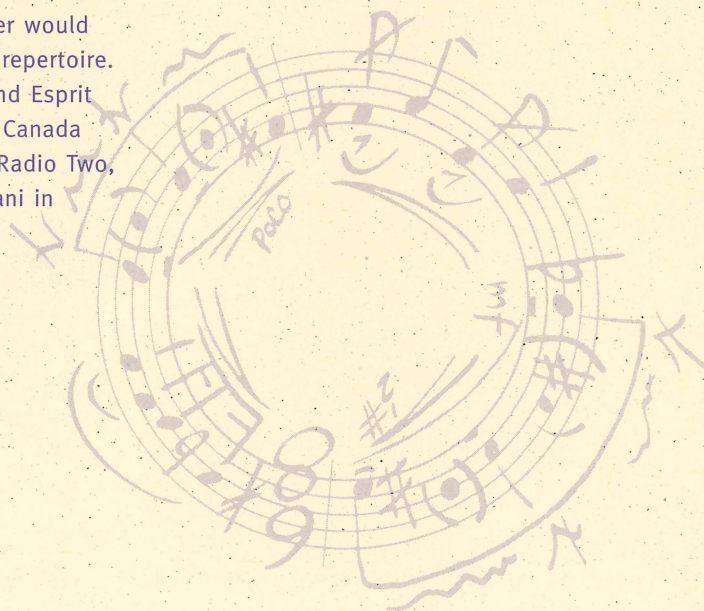
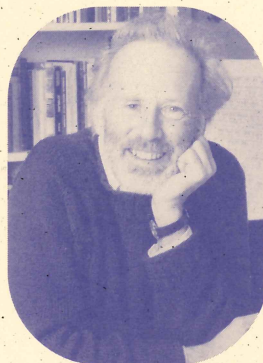
R. Murray Schafer is widely recognized as a composer, author, educator, visual artist, and pioneer in the field of soundscape studies.

While teaching at Simon Fraser University (1965 to 1975), Schafer set up the World Soundscape Project, dedicated to the study of the relationship between people and their acoustic environment. His unique and imaginative booklet, such as *The Composer in the Classroom* and *Ear Cleaning*, were among the first attempts to introduce the Cage concepts of creative hearing and sensory awareness into the Canadian classroom.

Ritual has also played a significant role in Schafer's productions, and much of his work has sought to eliminate the physical boundary between audience and performer, involving the audience as participants.

Schafer was the first recipient of the Glenn Gould Award, and in 1993 was awarded The Canada Council Molson Prize for the Arts, recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

The Concerto for Viola and Orchestra is Schafer's first concerto for the viola. A work in one movement with "varying moods," its virtuosic solo viola part is complemented by similarly virtuosic parts for the orchestra players. The concerto, dedicated by Schafer to Golani, was prompted by her belief that a viola concerto by the famous Canadian composer would be an invaluable contribution to the viola repertoire. Commissioned jointly by CBC Radio Two and Esprit Orchestra, with financial support from The Canada Council, the Ontario Arts Council and CBC Radio Two, the work was premiered by Esprit and Golani in Toronto this past March.



ACKNOWLEDGEMENTS

Esprit Orchestra gratefully acknowledges the following for their generous support of Esprit's tour to Western Canada



J.W. McConnell Family Foundation

The SOCAN Foundation

Esprit would also like to thank Vancouver's Roundhouse Community Centre and The Chan Centre for the Performing Arts.

UPCOMING EVENTS

SATURDAY JUNE 20
8 PM

Vancouver Chinese Choir Association
"From China and Beyond"
Frank Huang, conductor

TUESDAY JULY 21
7 PM

"A Musical Evening with Emil Chau"
Presented by S.U.C.C.E.S.S
(United Chinese Community
Enrichment Services Society)

THURSDAY JULY 23
8 PM

Vancouver Symphony Orchestra
Clyde Mitchell, conductor
Ian Parker, piano
Camille Churchfield, flute
Sarah Jackson, flute
*A Baroque programme, including
works by Handel, Bach, Pachelbel,
Vivaldi and Telemann*

THURSDAY JULY 30
8 PM

Vancouver Symphony Orchestra
David Lockington, conductor
Lorraine Min, piano
*Works by Gershwin, Copland
and Bernstein*

THURSDAY AUGUST 6
8 PM

Vancouver Symphony Orchestra
Clyde Mitchell, conductor
Gwen Thompson, violin
All-Tchaikovsky programme

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